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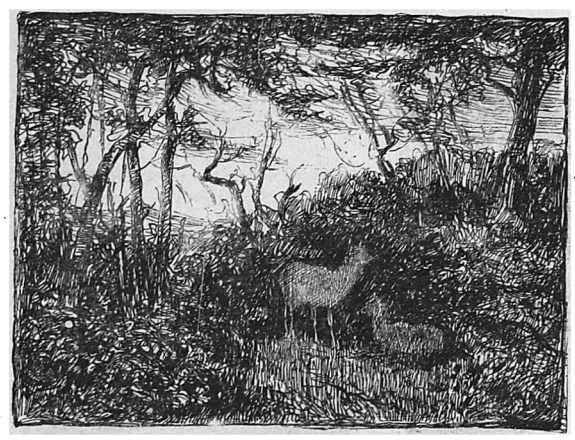
middle of the cheeks with the point. It must be placed with as gentle a hand as in stippling, or the weight of the brush will cause the primary wash to recede and leave the coloring matter, which the juncture of the two compelled to flow from the fine pencil in a patch, showing the plain carte through it. There is no difficulty and very little patience is required; but unless the pink is put on quickly and lightly, so as to amalgamate with but not move the wash beneath, the final effect is more ghastly than can be imagined. The first wash must be of medium substance, as if too solid the pink will not blend with it, and if excessively thin the tint will run upon it over all parts alike, and violent inflammation will be the result apparently aimed at. Do not neglect to take up the brush (previously filled) at once when the flesh hue has been applied, for if this be allowed to dry at all the pink will not flow evenly on, or rather through it. While still wet, if the fluid is found to be going farther on the nose, ear, or jawbone than is desired, it is easy to lead it about with the tip of the pencil.

"BURNED PINES." BY J. C. NICOLL.

Those who wish to color collections of photographs of artists, actresses, and singers, might adopt this plan of doing the faces, as much time is saved by it; but when the photograph is a good one, and a really finished picture is desired, it is better to use the other method. The longer process gives a far softer and infinitely more pleasing result.

The gum to be used in the eyes, mouth, and nostrils will keep a long time; it is beautifully clear and smooth when made in the following way: Let an ounce of the cleanest, best, and whitest gum arabic be reduced to a coarse powder; put it in a small vial, pour some distilled water upon it until the liquid reaches twice the height of the gum, place the vial in a moderately warm situation, having a piece of muslin loosely twisted over the mouth to exclude dust; shake it occasionally till the gum appears to be dissolved, then fix a piece of clean new flannel over a tumbler, so that it may hang down like a shallow bag, pour the solution of gum into it, and leave it to strain through; afterward place the contents of the tumbler in a small, wide-mouthed, stoppered bottle, together with a little piece of camphor. The straining must on no account be omitted.



"EVENING." BY R. M. SHURTLEFF.

EDOUARD DETAILLE'S famous picture of the "Defence of Champigny" was illustrated in the October number of THE ART AMATEUR. The following description of it is by the painter himself in a recently published letter to ex-Judge Hilton, the purchaser of the work: "The episode which I have chosen gives scope for a very great development of subject. It is the moment when the division of General Faron (now Inspector of Marine), after having taken Champigny, situated above the Marne, fortified itself in the village and defended, foot by foot, the houses and enclosures against the return attack of the Saxony and Wurtemberg divisions in the battle of the 2d of December, 1870. The château which I have shown is one of those to be found at the fork of the two roads of Chennevières, a place well known to those Parisians who took part in the scenes of the siege of Paris. The officer shown in the centre of the picture is General Faron, who was appointed General of Division on the field of battle. The foot-soldiers belong to the One Hundred and Thirteenth Regiment of the Line, who lost a great number in the three days of the fight. The sappers, who are making the embrasures in the wall to allow the sharpshooters to fire under protection, and are barricading the openings with all kinds of material; the artillerists, who are placing the battery-guns in position, all likewise were under the orders of General Faron, who at this time commanded the right wing of the French army. I have endeavored to portray in the most exact manner possible the various scenes of which I was a witness, having been myself a soldier in the 'Garde Mobile' during the siege of Paris, and in painting this work I have had the advantage of being able to reproduce some souvenirs absolutely personal."

"FONTARABIA." BY J. F. HIND.

ART IN PROVIDENCE.

A LOAN EXHIBITION AND A PLEA FOR SOMETHING MORE.

PROVIDENCE, February 4, 1880.

WE have been treated to a loan exhibition at the First Light Infantry Fair which has just closed. The collection of pictures was the best that has ever been opened to the public in this State. The catalogue numbers ran up to one hundred and eighty-four, and the aggregate value was $200,000. The exhibition offered a rare opportunity for the comparison of different styles, schools, and motifs; for Antwerp, Düsseldorf, Munich, English, French, Italian, and American painters were to be seen side by side. There were Horace Vernet and Detaille, and Berne-Bellecour; Breton, Millet and Merle; Greuze and Cabanel, Diaz and the elder Daubigny, Corot and Cermak, with Courbet, Le Roux, Meissonier, the pupils of Gérôme and Delaroche, and so on. There were good specimens of nearly every much-talked-of painter, and of others less known, but perhaps no less entitled to attention.

It gives one pleasure to sit by his fire and estimate how many great works are housed in this city of a hundred thousand inhabitants, when only ten individuals lend so many. But the after-thought is of how little good they are doing the public. There should be a free loan exhibition, for there are many within my knowledge who really cannot afford the fee of admission and the price of the catalogue, and they are the very ones that are hungering for just these things. Why are our wealthy citizens willing to loan in aid of a fashionable military fair, and yet unwilling to do so for the benefit of the art-needing public? We hope there is no false pride and selfishness in this thing. We know that it injures frames to have them carted back and forth, but does it not seem that these beautiful things should do more good than they possibly can in a private gallery? Why could not cheaper frames be substituted during such an exhibition? There is doubtless much expense connected with such things, and there are also many abundantly provided with the means of bearing it. Perhaps, instead of asking greater favors, we should express more gratitude for the opportunity we have had of studying together so many good works. We confidently believe, however, that it will not be very long before a free loan exhibition or an art museum is opened to the Providence public.

HJALMAR STURLESON.

"POP CORN." BY T. W. WOOD.

BOSTON CORRESPONDENCE.

THE HUNT SALE—NOTEWORTHY PICTURES ON EXHIBITION—A PAINTER OF THE BURNE-JONES SCHOOL.

BOSTON, February 10, 1880.

THE last scene of all in the mournful tragedy of Hunt's demise is one at which, as has often been remarked during the past week, his ghost must be laughing in his sleeve, for ghosts can be supposed to laugh at least a hollow, mocking laugh. Hunt never lacked for buyers in his life, and got good prices—anything he named most generally. But his wildest self-appreciation never vaunted himself to himself in such request at such figures as the mortuary sale of his studio contents a week ago for the benefit of the "estate" found him. It was the day of the great storm and of the heaviest snow-fall of the winter. The horse-car service, and almost all other travel in the city streets, was virtually suspended. It was a day when every thing is postponed by common consent—a

"AUTUMN ON KNOLL FARM." BY HAMILTON GIBSON.